

1832

## Favorite Melodies

John Freckleton Burrowes

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FAVORITE  
M E L O D I E S,  
ARRANGED AS  
EASY DUETS,  
FOR THE  
PIANO FORTE,  
BY  
J. F. BURROWES.

Ent. Sta Hall.

Price 3/6.

L O N D O N,

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## LOVE WAS ONCE A LITTLE BOY

J. A. WADE. Esq.

ALLEGRETTO.

Musical score for 'Love Was Once A Little Boy' in D major, 2/4 time. The score is for piano and features three systems of music. The first system begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second system includes a crescendo (*cres*) and mezzo-forte (*mf*) dynamic. The third system includes piano (*p*), crescendo (*cres*), pianissimo (*pp*), and forte (*f*) dynamics. The piece concludes with a double bar line.

## MEET ME BY MOONLIGHT.

J. A. WADE. Esq.

ANDANTE

ALLEGRETTO.

Musical score for 'Meet Me By Moonlight' in D major, 3/8 time. The score is for piano and features two systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cres*) and mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.



## LOVE WAS ONCE A LITTLE BOY.

J.A. WADE Esq.

ALLEGRETTO.

Musical score for 'Love Was Once A Little Boy' in G major, 2/4 time. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'ALLEGRETTO'. The score includes dynamic markings: *f* (forte), *p* (piano), *cres* (crescendo), and *mf* (mezzo-forte). There are also markings for *gva* (glissando) and *loco* (loco). The score is divided into two systems, each with a treble and bass staff.

## MEET ME BY MOONLIGHT.

J. A. WADE Esq.

ANDANTE

ALLEGRETTO.

Musical score for 'Meet Me By Moonlight' in G major, 3/8 time. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'ANDANTE' and 'ALLEGRETTO'. The score includes dynamic markings: *gva* (glissando), *p* (piano), *cres* (crescendo), and *pp* (pianissimo). The score is divided into two systems, each with a treble and bass staff.



*dolce.*

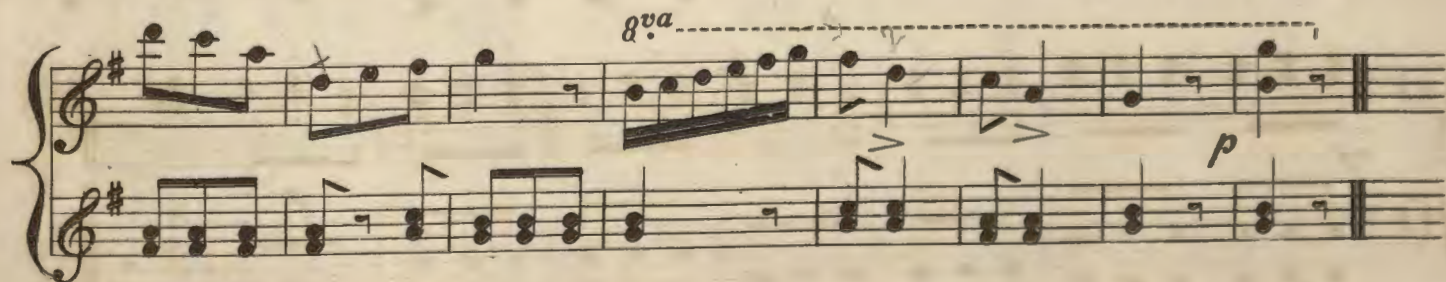
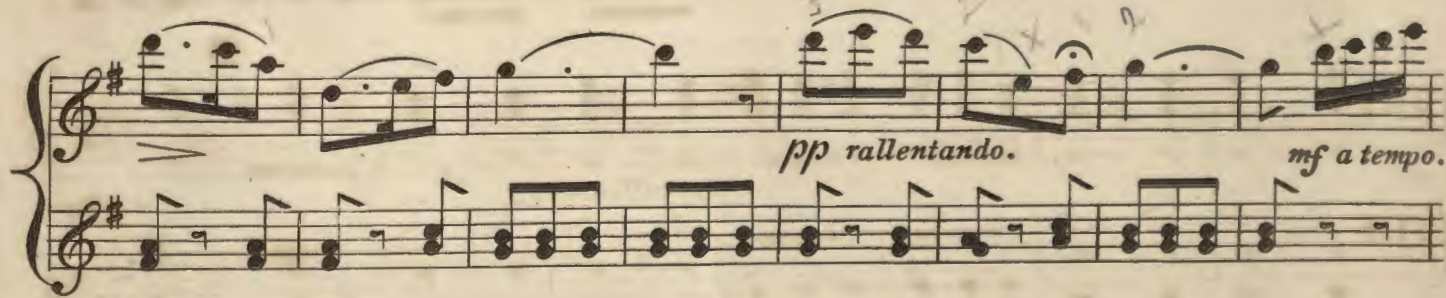
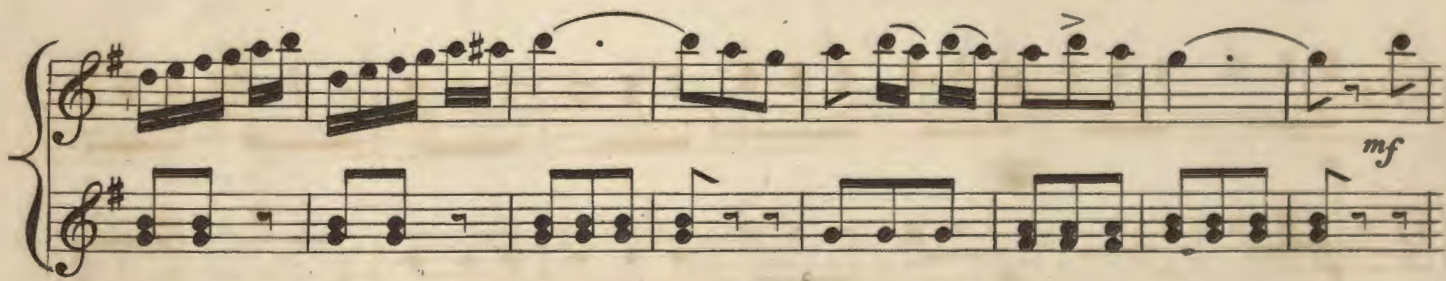
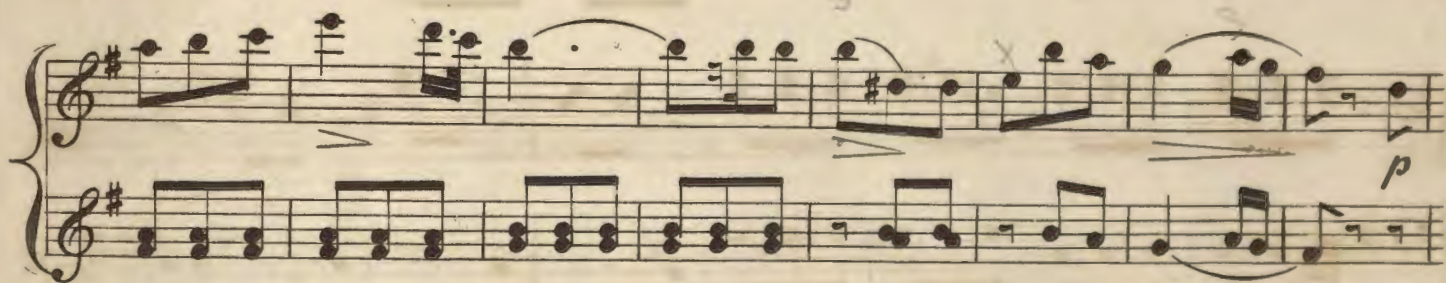
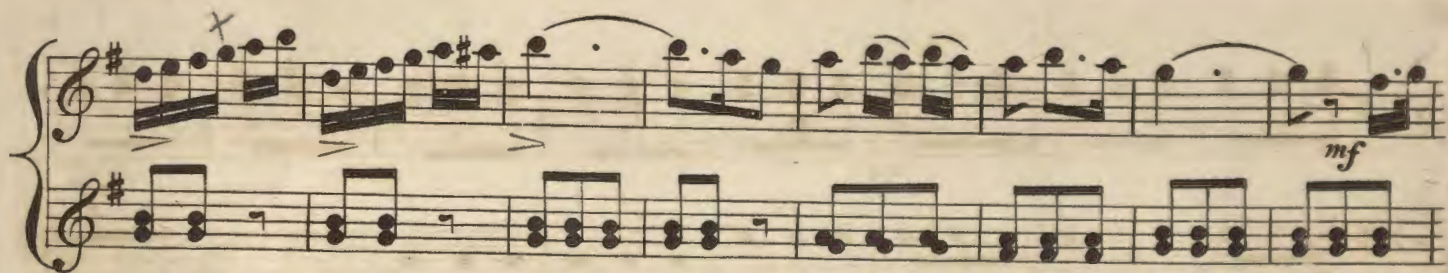
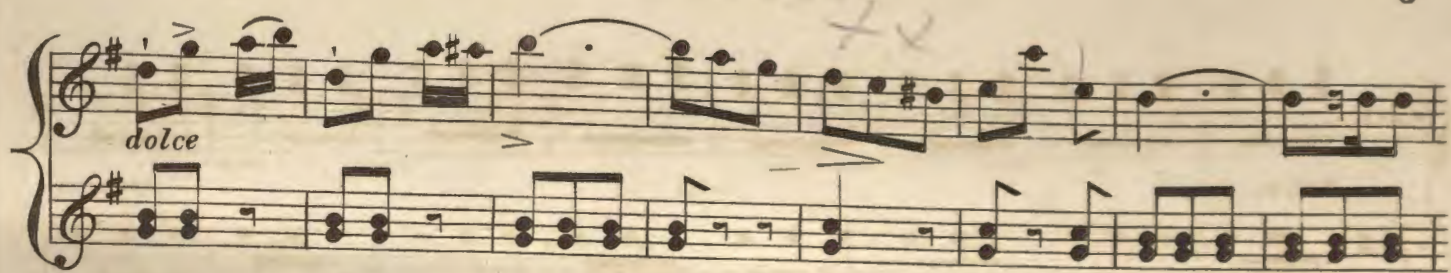
*mf*

*p* *mf*

*pp rallentando.* *a tempo.*

*mf* *p*







## LOVES RITORNELLA.

T. COOKE.

ALLEGRETTO.

*p* *cres* *f*

*p*

*cres* *p*

*cres* *f*

## WEBER'S LAST WALTZ.

ANDANTE, E

CON MOLTA

ESPRESSIONE.

*dolce*



PRIMO.

7

LOVES RITORNELLA.

T. COOKE.

ALLEGRETTO.

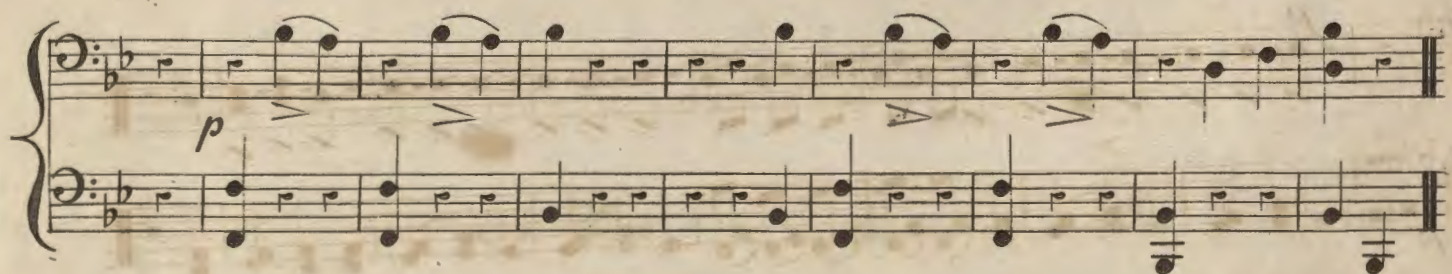
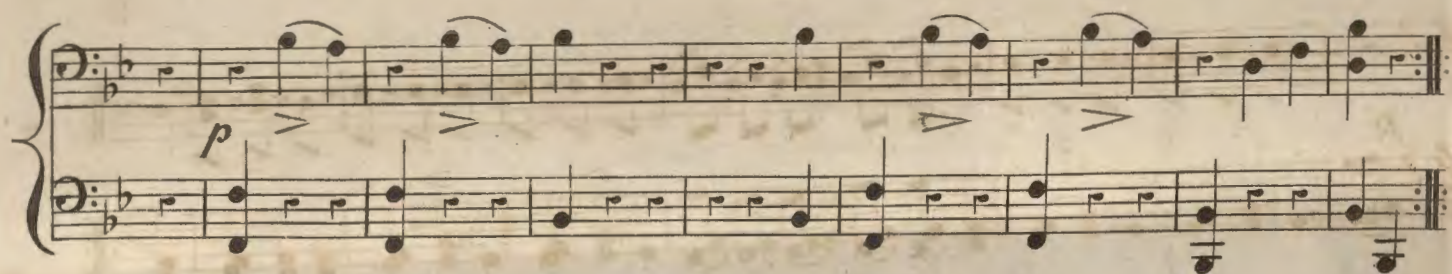
*p* *cres* *f*

WEBER'S LAST WALTZ.

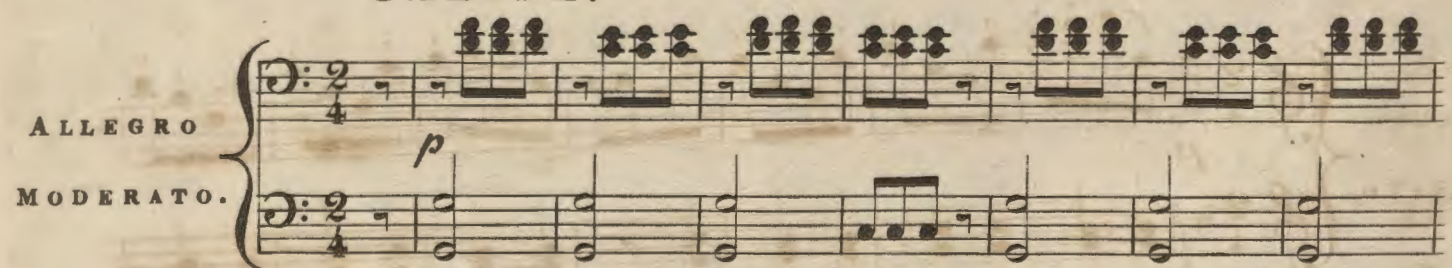
ANDANTE, E  
CON MOLTA  
ESPRESSIONE.

*dolce*





## GALLOPE.





PRIMO.

9

GALÔPE.



Three systems of piano accompaniment for the 'SECONDO' section. The first system is marked *f* and features a rapid sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. The second system is marked *ff* and continues the melodic and harmonic patterns. The third system concludes the section with a double bar line and the instruction 'D.C.' (Da Capo).

## GALLOPE.

The first system of piano accompaniment for the 'GALLOPE' section. It is marked 'ALLEGRO.' and *f*. The time signature is 2/4. The right hand plays a rapid, rhythmic melody with many beamed sixteenth notes, while the left hand provides a supporting bass line.

The second system of piano accompaniment for the 'GALLOPE' section, continuing the fast-paced melody and bass line from the first system.

The third system of piano accompaniment for the 'GALLOPE' section. The right hand features a prominent melody with many beamed sixteenth notes, and the left hand continues the bass line.

The fourth system of piano accompaniment for the 'GALLOPE' section. It concludes the section with a double bar line and the instruction 'D.C.' (Da Capo).



PRIMO.

11

*f*

*ff*

D.C.

GALLOPE.

ALLEGRO.

*f*

*p*

D.C.



# DUETS FOR TWO PERFORMERS ON THE PIANO FORTE

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